

JAN -7 1922 ✓

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✓ "DON'T GET PERSONAL" ✓

✓ Photoplay in five reels ✓

✓ Story by I. R. Ving ✓

Scenario by Doris Schroeder ✓

Produced by Clarence G. Badger ✓

✓ Author of the photoplay (under Sec. 62) ✓  
Universal Film Mfg. Co. Inc. of the U. S. ✓

JAN -7 1922

"DON'T GET PERSONAL"

Special Attraction starring

Marie Prevost

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3 Reels

C A S T

Patricia Parker.....	MARIE PREVOST
Silas Wainwright.....	George Nichols
Emily Wainwright.....	Daisy Robinson
Horace Kane.....	Roy Atwell
John Wainwright.....	T. Roy Barnes
Maisie Morrison.....	Del Lorice
Arabella New.....	Sadie Gordon
Jane New.....	Alida B. Jones
Jimmie Barton.....	Ralph McCullough

Fresh from the front row chorus of the peppiest show on Broadway, Patricia Parker starts for a needed rest in the country, with her big Great Dane lap dog. She descended upon the bucolic surroundings of Silas Wainwright, an old friend of her father, and the most dignified and wealthiest citizen of the little town of Wainwright.

At the time of her arrival Silas was laying down the law to Horace Kane, a wealthy young dumb-bell who thought he would like to be the husband of Emily, the Wainwright bride and joy. John Wainwright, the serious minded son of Silas, able seconded his father. Her sense of justice and her protective instinct aroused, Patricia immediately took the part of Horace, and from then on determined to play Cupid for the romance of Emily and her dumb-bell.

She reckoned without Maisie Morrison, the village vamp, who set a jaunty cap for Hopeless Horace. Also, Patricia overlooked the fact that her instinct of conquest was leading her directly to John, the long faced woman hater of the Wainwright fireside.

The predicaments Patricia gets into trying to disentangle Horace from his clinging vine, Maisie, and the heart entanglements into which she precipitates herself with the haughty John, now thawing like a snow-man in May, come to a whirlwind climax when Patricia has to call upon all her Broadway shrewdness to save Horace from the Hymeneal altar of sacrifice.

John, now aroused to a jealous fury, finds Patricia dragging Horace from the vamp's interrupted bridal party, and mistakes the escape for an elopement or something. There isn't any fight. John only hits Horace once. That's enough.

As the result of the storm which has raged around his ears, Silas orders Patricia back to Broadway. John for the first time in his life over-rules his father and takes Patricia to his heart. Patricia influences him to bring Horace and Emily together again. Old man Wainwright, finally gives in and blesses both couples.

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